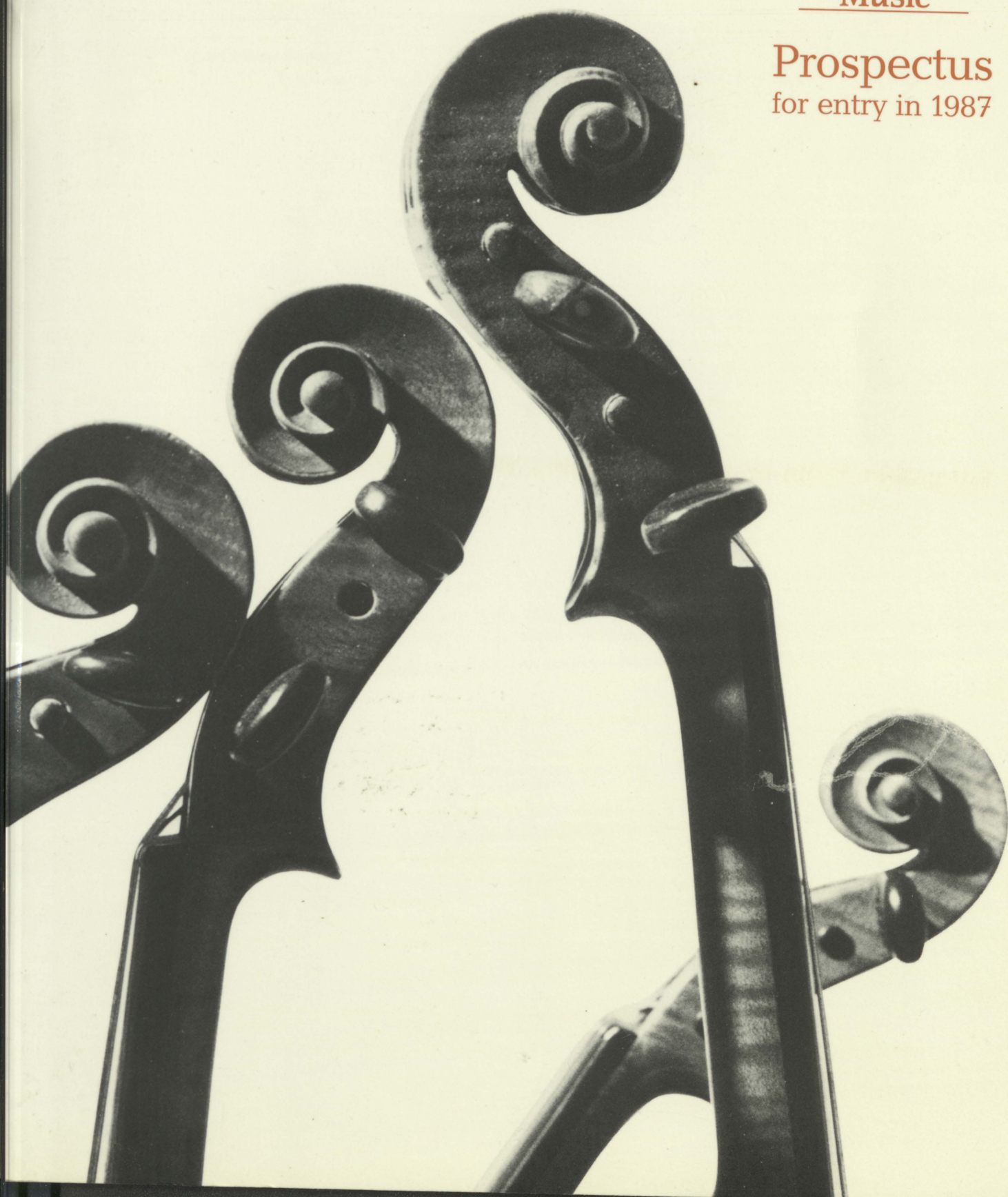




Royal  
Academy  
of  
Music

Prospectus  
for entry in 1987











*Her Royal Highness The Princess of Wales,  
President of the Royal Academy of Music*

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**Principal**

Sir David Lumsden MA, D Phil (Oxon et Cantab), Mus B, Hon RAM, FRCM, FRSA, Hon FLCM, FRNCM, FRSAMD, Hon GSM, Hon FRCO

**Warden**

Peter James Ph D, B Mus (Wales), Hon RAM, Hon RCM, FBSM

**Administrator**

John Bliss JP, FCA, FBIM, Hon RCM

**Director of Studies**

Christopher Regan B Mus (Lond), FRAM, FRCO, Hon RCM

**Registrar**

Robin Golding MA (Oxon), Hon RAM, Hon RCM

**Performers' Course Tutor**

David Robinson B Mus (Lond), FRAM, FRCO, Hon RCM

**GRSM Course Tutor**

Timothy Baxter B Mus (Lond), FRAM

**B Mus Course Tutor**

Arthur Wills D Mus (Dunelm), Hon RAM, FRCO, FRSCM

**Assistant Course Officer**

Peter Lea-COX B Mus (Lond), FRAM, FRCO

**Director of Junior Exhibitioners' Course  
and Co-ordinator of Aural Training**

Gavin Brown MA, B Mus (Oxon), Hon RAM, FRCO

**Accountant**

Rosamund Sykes MA (Cantab), ACMA, LRAM

**Librarian**

Appointment Pending

**Examinations Manager**

Roy Burcher BA (Leeds), Hon ARAM

**Head of General Office**

Martin Harvey

**House Manager**

Gerry Brassell

**Counsellor**

Bridget Campbell Hon ARAM

**Dates of Terms**

Academic Year 1987-8

**Autumn Term:** 21 September  
(new students 19 September)-4 December

**Spring Term:** 4 January-25 March

**Summer Term:** 18 April-8 July

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# Royal Academy of Music

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Marylebone Road, London NW1 5HT  
Telephone 01-935 5461

Instituted 1822. Incorporated by Royal Charter 1830

*Patrons*

Her Majesty The Queen  
Her Majesty Queen Elizabeth The Queen Mother

*President*

HRH The Princess of Wales





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# Introduction

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The Royal Academy of Music, founded in 1822, is Britain's senior conservatoire and one of the oldest institutions for advanced musical education and training in the world. Founded under the direct patronage of King George IV, who granted a Royal Charter, the Academy has enjoyed royal patronage ever since: our President is Her Royal Highness, The Princess of Wales.

Many famous musicians – singers, players, conductors, composers, teachers – have studied at the Academy. Some have returned as professors to stimulate new generations of young musicians; others have settled all over Britain and abroad to become leaders in their own communities and in all branches of the musical profession. The camaraderie of the Academy has always been legendary but never exclusive, supportive and outward-reaching.

From this strong base, the Academy has recently taken some decisive and imaginative steps to enhance the quality and intensity of its teaching. An Appeal has been launched in order to support the provision of more teaching at the highest international level. For example, Anne-Sophie Mutter, Hans Werner Henze and Robert Tear as well as the Amadeus Quartet are regular members of staff from September 1986. Plans for the future include longer lessons and courses, more and larger scholarships and bursaries for outstanding students, more emphasis on Early and Twentieth-century Music, greater flexibility and variety of courses, (some with Honours degree status and most attracting mandatory LEA awards), at undergraduate and postgraduate levels. The Academy possesses a priceless stock of instruments, available on loan to students.

## **Location** (see map on inside back cover)

The Academy is situated in an elegant part of north-central London, with the famous Regent's Park within two minutes' walk. There is easy access to main-line and underground stations as well as Heathrow International Airport.

## **Facilities**

The seven-storey building includes all the requirements of a modern conservatoire: generous teaching, lecturing and practice accommodation, an electronic studio, a well equipped library, a modern opera theatre and a large concert hall. Substantial improvements and additions have been made to the facilities in recent years, and an active programme of continuing development is taking place.

## **Training**

The Academy provides training at an international level in all aspects of performance. This includes study of technique and interpretation, both solo and ensemble, in chamber music, orchestral and choral music and opera. The core of each student's training (the Principal study) comprises both performance classes and individual lessons, and there are regular opportunities for concert and recital work.

Great care is taken to discover the innate talents of all students, who are expected not only to absorb established knowledge, ideas and techniques but to think for themselves in preparation for the professional world and to explore ways of entering this world beyond its perceived confines.



*Sir David Lumsden, Principal*



# Courses and subjects offered



The full-time Courses offered for those seeking entry in September 1987 are:

## Undergraduate

Performers' Course: 3-4 years

Graduate Diploma Course (GRSM): 3 years

B Mus (London University) Course: 3 years

## Postgraduate

Advanced Course (1 or more years)

M Mus (London University) Course:  
1 year – Composition or Performance

## Course for Juniors

Intermediate Course (see page 26)

Junior Academy Course (see page 26)

There are no facilities for part-time study at the senior Academy.

The following subjects may be taken as *Principal study*:

*Strings*: Violin, Viola, Violoncello, Double Bass;  
Harp; Classical Guitar

*Woodwind*: Flute, Oboe, Clarinet, Saxophone, Bassoon

*Brass*: Horn, Trumpet, Trombone, Tuba

*Timpani and Percussion* (one subject)

*Free Bass Accordion* (new subject)

## Conducting

## Composition

*Keyboard*: Piano, Piano Accompaniment  
(not Year I – Principal study); Organ; Harpsichord

## Singing

*'Early Music'*: Recorder, Baroque Flute, Baroque Oboe, Oboe d'amore, Classical Clarinet, Baroque Bassoon, Eighteenth-century Horn, Eighteenth-century Trumpet, Cornett; Baroque Violin, Baroque Violoncello, Viola da Gamba, Violone; Lute; Early Harp

Enquiries are welcomed concerning the availability of other subjects. Undergraduates may not specialise, normally, in 'Early Music' instruments before the third year.

The following subjects are offered for *Related Study*:

Piccolo, Cor anglais, E flat Clarinet, Bass Clarinet, Saxophone, Bass Horn, Contra Bassoon; Euphonium

The Academy adopts a flexible attitude to *Second study* work (undergraduates – Years I-II): for pianists this will be keyboard work leading to accompaniment skills; other students normally take piano unless a suitable level has been achieved or select from the above range of studies.

## Joint Principal Study

The demands of Principal-study work normally mean that only one subject can be taken as the main study – with its supporting classes. Those on the Conductors' Course normally take another subject at Principal-study level, but may not be able to attend its full range of supporting classes. In very exceptional circumstances it may be possible for two subjects to be pursued at Principal-study level.

## Choice of Professor

Candidates may express preferences, but the allocation of students to Professors is at the absolute discretion of the Principal.

## Status of the Graduate Diploma

The GRSM Diploma is accepted as an Honours degree equivalent by the Burnham Committee for salary-assessment purposes for those who subsequently gain Qualified Teacher Status; holders of the Diploma with Honours in Class I or Class II(i) or (ii) qualify for the 'good honours' additional allowance. A number of universities also consider holders of the GRSM for postgraduate courses (eg MA, M Mus).

Those who intend to pursue a one-year postgraduate course of teacher training following their Graduate Course at the Academy are advised that it is necessary to hold 'O' level passes in English and Mathematics.

Similar status is being sought for the GRAM Diploma (see – Performers' Course Qualification).



# Programmes of study

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## Length of training

Training is offered at six performing 'Levels' related to the Principal study; these range from that required at undergraduate entry to the highest professional standards. Comprehensive undergraduate training lasts three or four years and may be followed by further study at postgraduate level.

## Emphasis of training

The training has two distinct emphases:

Performing (orchestral players, etc)

Solo Studies (solo work, chamber music, conducting, opera, etc)

A range of specialist classes and activities is provided to complement and enhance the selected emphasis. Suitably gifted school leavers may be accepted to take Solo Studies following rigorous audition and interview.

## Mandatory Local Authority Financial Support

Home students accepted for an undergraduate Course normally receive mandatory support (fees, subsistence) from their local Authority. A proposal to extend the length of the *Performers' Course* from three to four years on a mandatory basis has been submitted. For further information please contact the Warden.

## Performers' Course qualification

A submission has been made to enhance the present Professional Certificate qualification to a *Graduate Diploma (GRAM) with Honours*. For further information please contact the Warden.

## Curriculum

The following training is offered for all undergraduate courses and the Advanced Course:

Principal study – including performance classes, master classes, recital work, coaching (singers), keyboard/accompaniment skills (pianists).

Subjects related to Principal study (including general repertoire, contemporary music, the art of teaching, choirs, orchestras and chamber music).

Supportive studies (harmony; orchestration; aural training; history, form and style, etc – optional for postgraduates).

Other studies (Alexander Technique, jazz, recording techniques, careers seminars, etc).

## Courses

The **Performers' Course** (see above) is of three or four years' duration and offers a comprehensive range of performance studies, which are professional in their demands. A high level of achievement and potential in Principal study is essential; both performance classes and individual lessons are given. The curriculum is flexible, and each student's Course is devised individually. The Principal study is complemented by Supporting-study work, as well as choirs, orchestras, etc, and students normally take a Second study, which can either be a related or a contrasted instrument. Some students concentrate on the Principal study alone,

however, as well as Chamber Music or an academic subject.

Students complete the LRAM Teachers' Diploma in the second year, and the Performers' Diploma in their fourth year. It is possible for students with outstanding talent to take the Recital Diploma (the Academy's highest award by examination) as a part of their undergraduate course.

A detailed Course Syllabus is available on request, and applicants who would like further details, or who would like to visit the Academy, should write to the Course Tutor.

## The Graduate of the Royal Schools of Music (GRSM)

**Honours Course** stresses the importance of performance and provides a thorough training in General Musicianship (history, analysis, harmony and counterpoint, aural training, etc). There are also opportunities to study choral and orchestral conducting, composition, orchestration and arranging.

There are two 'divisions' of the course: Syllabus A and Syllabus B. Syllabus A offers a broad curriculum, whilst Syllabus B has been devised with the intending performer in mind. Applicants for Syllabus A must offer a keyboard instrument as either Principal or Second study; composers and conductors are advised to apply for this syllabus.

The programme of study is flexible and allows time for practice and also for choral, orchestral, operatic and chamber music classes where appropriate.

A detailed GRSM Syllabus is available on request; applicants who would like further details or who wish to visit the Academy should write to the Course Tutor.

The **Bachelor of Music (B Mus, Lond) Course** is run in conjunction with London University and is recommended for performers or composers who wish to pursue both practical and theoretical studies to a high level.

The Course includes Principal-study and related work, historical studies with a strong emphasis on twentieth-century music, analysis, harmony and counterpoint, aural training and keyboard skills. Students whose Principal study is not a keyboard instrument must nevertheless be competent pianists.

The programme of study is rewarding since the opportunity is afforded to combine the benefits of both university and conservatoire training, and students completing the Course will find themselves particularly well placed when deciding whether to proceed to postgraduate training or to select from the range of openings available to them in the musical profession.

Because of the academic demands of the Course, a Second study is not normally available.

The **Advanced Course** is pitched at a postgraduate standard and is designed for the distinctly able student prior to embarking on a career as a performer. A curriculum is designed specifically for each individual student, after consultation.

The **M Mus Course** provides intensive study in Principal study and related work, both practical and academic.



# Entrance qualifications

## Undergraduate Courses

*Age:* normally 18 by 31st December in the year of entry (but see below – Special Admissions).

*Musical standards:* evidence of professional performing potential in Principal study, sound general musicianship, a good aural response; there is no formal minimum standard in Second study (but for GRSM candidates, a Grade 6 (Associated Board) level of attainment should be demonstrated), but piano is normally presented at the entrance audition.

*Academic qualifications:* normally 5 different GCE passes including two at 'A' level; Music and English or a Modern Language are the preferred 'A' level subjects.

*Special Admissions:* consideration is given to:

- (i) candidates below the normal minimum age
- (ii) 'mature' candidates who lack the normal minimum academic qualifications
- (iii) other gifted candidates who lack the normal minimum academic qualifications.

*Alternative qualifications:* possession of the University of London's 'double' 'A' levels in Music will satisfy the two 'A' level requirement. The possession of Grade 8 passes of the Associated Board in a practical study and theory is accepted as the equivalent of one 'A' level pass in Music. The CSE (Grade 1) is equivalent to an 'O' level pass.

*Overseas candidates:* overseas candidates may verify their qualifications with the Registrar.

## Postgraduate Courses

*Age:* normally 21 by 31st December in the year of entry.

*Musical standards:* at least equivalent to a recognised music diploma in the Principal study; a contrasting Second study is usually not taken.

*Academic qualifications:* none, but candidates should normally be completing or have completed a full-time (undergraduate) course of musical study.



*The top of a Dutch marquetry table, inlaid with musical trophies, now in the Principal's room in the Academy. The table once belonged to Mozart, from whom it passed to William Hawes (1785-1846), Master of the Children of the Chapel Royal. It was presented to the RAM in 1951 by Mrs Cippico.*



# Entrance procedure

**The main Entrance Examinations for entry in September 1987 will be held at the Academy from 8-12 December 1986.**

Applications for admission, on the official entry form together with the entrance fee of £22.00, must reach the Registrar as early as possible and no later than 3 October 1986. If the applicants are not considered eligible for the Entrance Examination the entrance fee will be refunded. Half the entrance fee will be refunded if the application is withdrawn in writing and notification of this is received by 3 October 1986. Later application from postgraduate and overseas candidates will be given sympathetic consideration when accompanied by a letter of recommendation from a musician of standing.

## The audition/interview

**Principal study:** a programme lasting approximately 20 minutes should be prepared (singing – 15 minutes); technical work may also be required, and there will be sight-reading.

**Second study:** a piece or pieces should be presented (if appropriate) at a suitable level – at least Grade 6 for GRSM candidates.

**Supporting work:** all candidates are required to take a written paper which includes aural tests, harmony and general musicianship.

**Keyboard tests:** these are required for all Principal-study keyboard players as well as all GRSM Syllabus A and B Mus candidates.

**Written work:** all candidates should bring examples of written work (essays etc) with them.

**Accompanists:** An accompanist will be available, *but candidates are strongly advised to bring their own.*

**Composition candidates:** Principal-study candidates must send to the Registrar a portfolio of their work at least four weeks before the entrance examination.

**Conducting:** Entrance Examinations are held in the spring for entry in the following September.

## Entrance Scholarships

Scholarships in all subjects, valued at £180 per annum and renewable for up to three years, will be awarded at the time of the Entrance Examinations. No separate application is needed.

## Overseas candidates

Overseas candidates may attend the main auditions in December 1986, or a further session in Easter 1987. Alternatively, they may supply cassette recordings of their Principal-study performances (a portfolio for composers); if these are satisfactory they will be invited to attend a confirmatory examination in the week beginning 14 September 1987. Conducting candidates *must* attend the special audition held in the spring.

# Fees

Fees for full-time courses for 1987-8 have not yet been determined. As a guide, inclusive fees for 1986-7 are as follows:

Home and EEC students £1,350 per annum

Overseas (non-EEC) students £4,200 per annum

## Payment of fees

All fees are payable in advance before the beginning of each term. In accordance with the undertaking required from students when accepting places at the Academy, fees for the first three terms of studentship are payable in all circumstances. To terminate studentship thereafter a term's notice of withdrawal must be received in writing by the Administrator, otherwise a term's fees are payable in lieu of notice.

## Local authority awards and grants

Students resident in the United Kingdom are normally eligible for an award from their Local Authority for all three 'undergraduate' courses. Such awards normally cover fees and a contribution towards maintenance.

Students in receipt of such awards are advised that there can be a delay of six weeks or more at the beginning of an Academic Year before a maintenance grant cheque is received, and that they must themselves make provision to cover this gap, if necessary. The Academy can make no advances on grants. It is essential that prospective students should apply to their local educational authority as early as possible.

## Overseas students

*All students from overseas are required to pay for their first year of tuition in full before the commencement of their course. Thereafter fees may be paid termly in advance.*

It will be noted that fees for some overseas students are considerably higher than for home students. To be eligible for home rates a student must have been *ordinarily* resident in the United Kingdom or other country within the EEC for a minimum of three years prior to the 1st September of the year in which the course commences. Students are urged to check their residential status before accepting a place at the Academy and so be certain of their fee obligations.

## New students

*(other than those receiving Local Authority awards)*

All new students, other than those who have been approved for a Local Authority award, when accepting a place at the Academy, must produce a written assurance, certified by an authoritative person such as a bank manager, that the student has financial resources to cover the fees for the entire course, taking into account possible increases over the years. Under no circumstances will the Academy waive its rules about fees and notice of withdrawal.



# Faculties and areas of specialist study

In the following pages the members of the Academy's teaching staff (as known at 1st September 1986) in the various faculties are listed, together with a description of the opportunities for students.

## Consultants

A number of well-known musicians are available for consultation by the Academy and to take occasional classes etc. The Consultants include several distinguished former professors.

## Heads of Studies

### Instrumental

John White FRAM

### Composition and Contemporary Music

Paul Patterson FRAM

### Keyboard

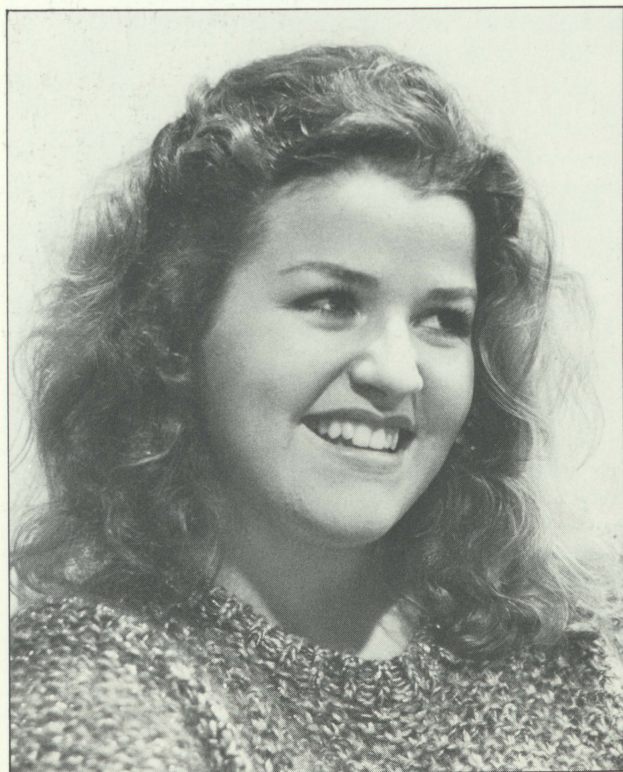
Alexander Kelly FRAM

### Vocal

Kenneth Bowen MA, Mus B (Cantab), BA (Wales), Hon RAM

### Supporting

Christopher Elton FRAM



Anne-Sophie Mutter, first holder of the International Chair of Violin Studies

# Strings

## International Chair of Violin Studies

Anne-Sophie Mutter Hon RAM

### Violin

Haroutune Bedelian ARAM

Derek Collier FRAM

Diana Cummings FRAM

Howard Davis FRAM

Frederick Grinke CBE, FRAM (*Consultant*)

Jean Harvey FRAM

Maurice Hasson

Emanuel Hurwitz CBE, FRAM

Carmel Kaine FRAM

Nona Liddell FRAM

Clarence Myerscough FRAM

Manoug Parikian Hon RAM, FTCL

Winifred Roberts Hon RAM

Kenneth Sillito FRAM

Jill Thoday FRAM

Christopher Warren-Green ARAM

Trevor Williams FRAM

### Baroque Violin

Simon Standage MA (Cantab)

### Viola

Ian Jewel

Graeme Scott ARAM

Stephen Shingles FRAM

John White FRAM

### Violoncello

Alexander Baillie

Alexander Cameron FRAM

Douglas Cummings FRAM

Lionel Handy Dip RAM

Florence Hooton OBE, FRAM

Derek Simpson Hon MA (Newcastle), FRAM

David Strange FRAM

Jennifer Ward Clarke (*also Baroque Cello*)

### Viola da Gamba and Violone

Dennis Nesbitt Hon RAM (*Consultant*)

### Double Bass

Robin McGee FRAM

Rodney Stewart ARAM

### Harp

Osian Ellis, CBE, Hon D Mus (Wales), FRAM

Ann Griffiths MA (*also Early Harp*)

Karen Vaughan ARAM

### Classical Guitar

Michael Lewin ARAM

Hector Quine Hon RAM, Hon FTCL

### Lute

Robert Spencer Hon ARAM



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The Academy provides a course of professional training for string players in solo, chamber music, orchestral and Baroque playing. There is a distinguished teaching staff representing all branches of string playing. The number of principal players in orchestras and chamber ensembles throughout Great Britain and abroad who trained at the Academy testifies to the high repute of its string faculty.

Students receive regular individual lessons and classes and are also eligible for master classes, which are given by some of the world's most distinguished artists. Regular concert opportunities are arranged for solo, chamber and orchestral work and there are also opportunities to rehearse and perform concertos with Academy orchestras.

Bowed instruments are obviously fundamental to orchestral playing, and all students who take violin, viola, cello or double bass as their Principal study are expected to play in at least one of the several orchestras that rehearse regularly and give concerts at the Academy. There are also facilities for interested students to learn Baroque string instruments, including Baroque violin, viola, viola da gamba, violone and lute.

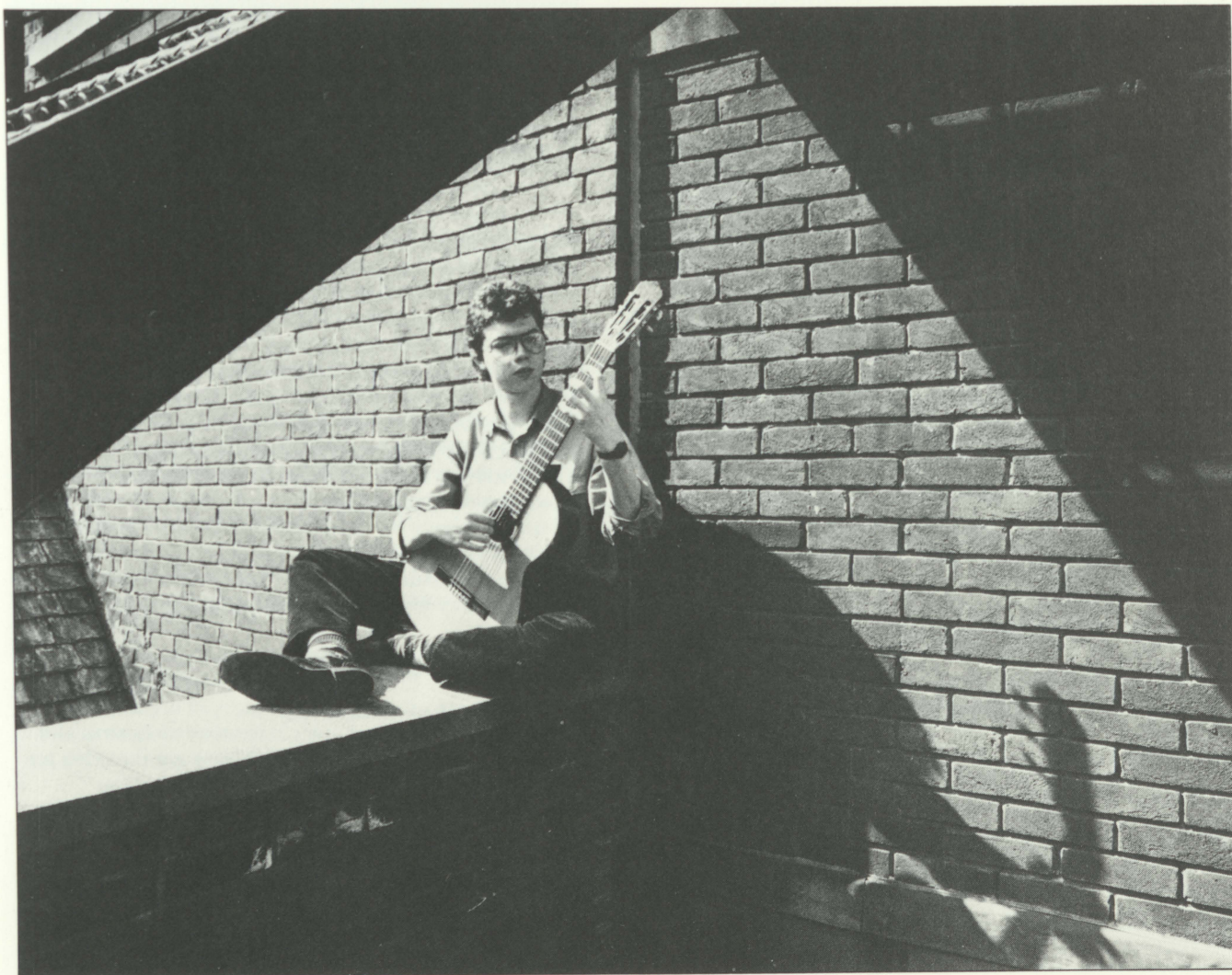
The Academy possesses a unique collection of over two hundred stringed instruments, many of them very valuable indeed (there are, for instance, six by Stradivari). These may be available to present and past students.

#### **Classical Guitar**

The Academy offers guitarists a comprehensive course which is unique in Europe, providing opportunities to reach the highest levels as soloists, members of an ensemble or as teachers.

There are weekly individual lessons, regular tutorials, repertoire and performance classes, where students play before their contemporaries followed by constructive criticism and advice. Fingerboard classes are held weekly interspersed with continuo classes. The course includes chamber music, accompaniment and regular concerts.

The highlight of the year is the Julian Bream Prize; Julian Bream himself sets the pieces and adjudicates the competition; the students receive encouragement as well as the opportunity of playing to this distinguished performer.





# Woodwind

## Flute

Sebastian Bell ARAM, Hon RCM

William Bennett

Lisa Beznosiuk Hon RCM (*Baroque Flute*)

Derek Honner FRAM

Richard Taylor

## Recorder

Anthony Robson ARAM

## Oboe

Evelyn Rothwell Barbirolli OBE, MA (Leeds), Hon RAM, FRCM,

FRNCM, Hon FTCL, (*Consultant*)

George Caird BA (Cantab), ARAM

Gordon Hunt Hon ARAM

Tess Miller Hon ARAM

Celia Nicklin FRAM

Anthony Robson ARAM (*Baroque Oboe*)

## Clarinet

Richard Addison ARAM

John Davies FRAM

Angela Malsbury

Antony Pay Hon ARAM, (*Consultant*)

Keith Pearson ARAM,

Keith Puddy ARAM FTCL (*also Classical Clarinet*)

## Saxophone

Richard Addison ARAM

## Bassoon

Deirdre Dundas-Grant

Melbon Mackie ARAM

John Orford ARMCM

Felix Warnock (*Baroque Bassoon*)

## Contrabassoon

Peter Francis ARAM



*Recently appointed Flute professors:  
Sebastian Bell and William Bennett*

Woodwind playing in British orchestras derives from generations of fine players descending from the renowned artists of the eighteenth and nineteenth centuries. The Academy has benefited from this tradition, and since its foundation in 1822 its professorial staff has always included woodwind players who have had wide experience in every field. Today, instruction is given by artists who are soloists, chamber music players and members of the leading orchestras. These disciplines are therefore supervised by specialists who, in addition to giving individual instruction, are able to prepare students for the symphonic profession in sectional rehearsals, and guide them in their studies of the chamber music repertory. The Academy continues to produce many of the country's foremost woodwind players.

Besides receiving regular individual lessons, students whose Principal study is a woodwind instrument are offered a wide variety of orchestral experience in the Academy's numerous orchestras and ensembles, and orchestral wind classes are provided for any students who may not, at some stage in their studentship, be placed in one of the regular orchestras (see page 14).

Wind players have wide scope for playing chamber music and for performing concertos; there are many prizes for which they may compete; and master-classes are regularly given by distinguished visiting artists.



## Brass

### Horn

James Brown OBE, Hon RAM

Nicholas Busch Hon ARAM

Ifor James FRAM (*Consultant*)

Derek Taylor FRAM, FLCM

Michael Thompson ARAM (*also Eighteenth-century Horn*)

### Trumpet

Ray Allen Hon ARAM

Lawrence Evans

David Staff (*Eighteenth-century Trumpet; Cornett*)

James Watson ARAM

John Wilbraham FRAM

### Trombone and Euphonium

Michael Hext

Harold Nash FRAM

### Tuba

John Fletcher Hon RAM (*Consultant*)

Patrick Harrild Hon ARAM

The brass faculty at the Academy is unique in that all its professors are active in the music profession as instrumentalists, as well as being experienced and dedicated teachers of their art. They are not only able to instruct in the techniques associated with their instruments but also to keep their students abreast of current trends within the profession regarding the opportunities available, developments in contemporary orchestration, and the nuances demanded by the interpretations of conductors past and present.

In addition to normal lessons there is a wide range of opportunities for brass players at the Academy: various orchestras (see page 14), repertoire classes, chamber music coaching, a brass band, a 'big band', brass ensembles and regular jazz studies. All these combinations take part in concerts within the Academy and sometimes at outside functions. For some of these activities students are encouraged to assist professors in organising rehearsals, booking players and planning programmes, valuable experience calculated to be of use in the professional life for which students are preparing.

The Academy is fortunate in having access to a large library of brass music, ranging from orchestral study books to complete sets for large ensembles, as well as an extremely comprehensive orchestral library. In addition there is a collection of related instruments available for loan: this includes piccolo trumpets, a bass trumpet, alto trombones, tenor horns, euphoniums and a contrabass tuba.

## Timpani and Percussion

Susan Bixley ARAM

James Blades OBE, Hon M Mus (Surrey), Hon RAM, (*Consultant*)

Nicholas Cole ARAM

The Timpani and Percussion faculty at the Academy is for students who wish to study the orchestral use of these instruments from the time of Bach to the present day. The various techniques and styles of playing, whilst reflecting the development of the symphony orchestra, are essentially specialised. There are very good reasons for this somewhat limited range of study. The musical and technical standards required from young professional players are now extremely high. It has been found that, in the majority of cases, students who study a strictly 'classical' course of Timpani and Percussion are better able to meet these standards than students who also study the light-music application of Percussion (*but see page 17 – Jazz Studies*)

The Academy's orchestras and smaller ensembles provide good opportunities for students to gain experience. A close watch is kept on the practical aspect of orchestral playing, with some rehearsals being observed by professorial staff. The main aim is to encourage students to become musical orchestral players.





# Orchestras

Maurice Handford FRAM, (*Director of Orchestral Studies*)

Steuart Bedford BA (Oxon), FRAM, FRCO

Nicholas Braithwaite FRAM

John Carewe Hon RAM

Nicholas Cleobury MA (Oxon), Hon RAM, FRCO

Antal Doráti Hon KBE, Hon RAM, (*Consultant*)

George Hurst Hon RAM

Lawrence Leonard FRAM, FGSM

Colin Metters Hon ARAM

Trevor Pinnock Hon RAM

Orchestral experience is a basic requirement of training, and all students whose principal study is an orchestral instrument are normally required to play regularly in one of the Academy orchestras. These are: the *Symphony Orchestra* and *Repertory Orchestra*, which cover the main symphonic repertoire and concertos; the *Sinfonia*, which covers the smaller symphonic repertoire; the *Opera Orchestra*, which accompanies opera productions and explores other theatre repertoire; the *Chamber Orchestra*, a small group specialising in eighteenth-century music, available, subject to audition, to all students, including those already in another Academy orchestra; and the *Manson Ensemble*, an 'ad hoc' specialist group concentrating on modern works and also available, subject to audition, to all students, including those already in another Academy orchestra.

Each of these orchestras gives a concert at least once a term, and the Symphony Orchestra, the Sinfonia and the Chamber Orchestra also give public concerts outside the Academy. Rehearsals of the various Academy Orchestras are from time to time taken by distinguished guest conductors. Opportunities for playing concertos and other solo works exist with all orchestras.

*Sir Michael Tippett in rehearsal with the RAM Sinfonia*





# Conducting

Colin Metters Hon ARAM (*Director of Conducting*)

John Carewe Hon RAM

George Hurst Hon RAM

The Conductors' Course is designed to provide a comprehensive and integrated course of study for those students wishing to take conducting as a Principal study.

The complete syllabus is covered over three years but in certain circumstances students may be accepted on a two-year basis.

The curriculum comprises:

## A Conducting Studies

i) Regular classes are held throughout each term.

Subjects covered include:

Detailed study of specific repertoire, score-reading, analysis, score-learning and preparation.

Conducting and rehearsal techniques.

The technical means to communicate the score through gesture.

The study of playing styles.

The relationship between conductor and orchestra and the practical needs of the players.

ii) There are opportunities for working with the various Academy orchestras during the course of each term. Instrumental ensembles are also constituted for workshop classes. Students work regularly with the Twentieth-century and Manson Ensembles in the study of contemporary repertoire.

iii) Students attend classes in choir-training, choral conducting and the responsibilities and techniques required of a chorus-master. Practical experience is available with various Academy choirs.

iv) The Conductors' Course works closely with the Opera Class. Répétiteur training plus experience in the preparation, rehearsal and performance of operatic repertoire are available for second- and third-year students.

v) Master-classes and lectures are given from time to time by visiting conductors and professional players.

## B Additional Practical Studies

A further vocal/instrumental study is taken in conjunction with conducting, normally to a Principal-study level of attainment. Where this is not a keyboard instrument, piano may be taken as a third study.

## C Supporting Studies

i) Keyboard work

Basic keyboard skills: keyboard harmony, figured bass, reading of the various clefs, transposition and score-reading.

ii) Composition\*

Harmony, counterpoint, structural analysis, form, compositional techniques.

iii) Orchestration\*

History of orchestration, development and capabilities of instruments.

iv) Historical Background\*

Outlines of musical history from c1600 to the present day.

v) Aural Training

Regular classes at an appropriately advanced level.

vi) Languages\*

Basic German syntax, study of libretti, *Lieder* texts, prefaces and introduction to scores, useful rehearsal vocabulary. (Italian and French may be available as alternatives.)

NB Students may claim exemption from the supporting studies marked\* if they successfully take a special diagnostic paper early in Term 1.

## Additional Information

i) Regular use is made of video equipment in the recording of rehearsals and concerts for future discussion and analysis.

ii) In addition to any unofficial concerts which the students might wish to organise, a number of concert dates and rehearsals are allocated to the Conductors' Class each term.

iii) The RAM Conductors' Course and the Hertford Choral Society maintain a link whereby a student works closely with their Musical Director, assisting with rehearsals and, when appropriate, participating in their public concerts.

iv) The Philharmonia Chorus Scholarship is awarded annually and enables a student to work closely with their Chorus Master, attend rehearsals and provides opportunities for the student to work directly with the Philharmonia Chorus.

## Admission

A separate leaflet giving detailed entry requirements is available from the Registrar. Auditions (with one of the Academy orchestras) are held in the spring for entry in the following September.



# Composition and Contemporary Music

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## International Chair of Composition Studies

Hans Werner Henze Hon RAM

Timothy Baxter B Mus (Lond), FRAM

Meirion Bowen B Mus (Birmingham) (*Manson Fellow*)

Timothy Bowers B Mus (Lond), ARAM

Christopher Brown MA (Cantab), ARAM

Melanie Daiken M Mus (Lond), ARAM

John Hall ARAM

James Iliff B Mus (Lond), FRAM

Witold Lutoslawski Hon RAM (*Consultant*)

Malcolm Macdonald MA, Mus B (Cantab), Hon RAM (*Consultant*)

Paul Patterson FRAM

Stephen Rhys B Mus (Lond), FRAM

Roger Steptoe BA (Reading), ARAM

Roy Teed FRAM

Arthur Wills D Mus (Dunelm), Hon RAM, FRCO, FRSCM,  
(*B Mus Course Tutor*)

The Academy has instituted a fresh approach to Composition and Contemporary Music studies for 1986/87.

## Basic philosophy of the Composition Course

Composition nowadays has come to mean a host of diverse activities. These include the production of scores whose complexity requires high-grade performers for their realisation; music composed in the act of improvisation (with or without technological assistance); many 'in-between' situations in which the composer overlaps with the arranger, the editor and the transcriber; music produced in a creative alliance with dance, drama, spectacle, film or video; music aiming to renew vernacular styles and directed at potential audiences of millions; music conceived in an ambience of scientific research and intended for the highly-trained few; music serving subversive ideologies; and a whole cluster of skills brought to bear on the needs of the school class-room or of congregations of amateurs in churches or community centres.

The Academy Course seeks to introduce composition students to the range of opportunities they are likely to encounter for exercising creative aptitudes and kindling inspiration. Moreover, it tries to ensure that students are sufficiently well equipped and versatile to earn a livelihood in a rapidly changing and increasingly competitive field of employment.

## Performance of students' compositions

First and foremost, the Academy offers students numerous opportunities to hear their compositions expertly performed. Orchestral workshops devoted to student compositions take place each term. Compositions for ensembles are rehearsed and performed by the Manson Ensemble under the direction of leading exponents of twentieth-century music; additionally, all Academy orchestras, choirs and soloists are available for the performance of student works. Advanced students are commissioned to write pieces for performance in the Academy's Westmorland Concerts in the Purcell Room on London's South Bank.

## Mandatory Courses

A range of studies is available that widens students' understanding of the aesthetic and practical contexts of twentieth-century music. Subjects include film, illustrated talks and practical demonstrations. Outside experts contribute to these sessions, alongside Academy staff.

## Composers' Workshops

An important focus to Composition Studies is the regular weekly Composers' Workshop, covering a considerable breadth of subject-matter. These sessions are often related to contemporary music concerts in London given by the London Sinfonietta and BBC Symphony Orchestra.

## Electives

Students may elect to undertake studies that are conceived to provide them with other vocational opportunities as well as creative stimulus. These may include church music, theatre music and films, music and dance, composition in an educational context, jazz and popular music. All entail project work. Links with such institutions as the Royal College of Art and the Almeida Theatre are being developed.

## Electro-acoustic Facilities

Facilities for electro-acoustic and rock music include a multi-track recording studio and synclavier. The Manson Room provides a wide range of facilities to meet modern requirements, and a continuing programme of recording and replacement has been established.

## Visiting Staff

Each year composers of world eminence appear at the Academy to give master-classes and supervise performances of their music. Past visitors have included Witold Lutoslawski (1984), Sir Michael Tippett (1985), Krzysztof Penderecki, Hans Werner Henze, Sylvano Bussotti and Harrison Birtwistle (1986). In 1987, Olivier Messiaen and Philip Glass are among the visitors.

## Overall format of Studies – Prizes and Commissions

Composition may be studied as a Principal or Second study under the guidance of Academy staff. Studies embrace normal theoretical work, such as harmony, counterpoint, analysis and orchestration, but an important feature of the new curriculum is the revision of all these areas to take account of recent musical developments.

There are various annual prizes for student compositions. The Manson and Josiah Parker Prizes are judged upon live performance (often with the composer directing). Adjudication is undertaken by an eminent visiting composer. Adjudicators have included Lutoslawski, Tippett, Penderecki and Messiaen. Prize-winners and postgraduate compositions have the chance also of being commissioned to write works for the Westmorland Concerts (see page 25, Concert Week).



## Free Bass Accordion (new subject)

Owen Murray

The instrument, so called because its additional left hand keyboard of single notes 'frees' the instrument from the pre-fixed chord system of the stradella keyboard, has developed greatly over the past fifteen years, and today enjoys a substantial repertory of original compositions, solo and ensemble, by composers of considerable repute.

The free bass accordion is now taught in many of the world's leading conservatoires. The RAM is the first British music college to introduce the instrument and is proud to be in the forefront of this exciting new development.

Apart from studying the instrument's substantial original repertoire, students will play suitable transcriptions. The free bass accordion can realise exactly, *Urtext* editions of many works from the Baroque period onwards, up to and including Messiaen. Messiaen has sanctioned performance of his *La Nativité du Seigneur* on free bass accordion. Much emphasis will be placed on the instrument's wide chamber music repertoire and this will play an important role in the curriculum.

## Jazz Studies

Graham Collier (Director)

A new jazz programme was established in September 1985 under the direction of composer and educator, Graham Collier. There are two main strands: workshops, seminars and master-classes designed to improve the jazz playing and awareness of the students; and a big band which has been involved in several concerts, including an appearance at the Penderecki Festival in March 1986.

Both strands have the same philosophy: the exposure of the students to as many different people and styles as possible. The seminars have included Collier discussing jazz composition, as well as basic jazz vehicles such as the standard song and the blues; Michael Garrick, John Stevens and Tim Stone taking improvisation workshops; master-classes by Howard Riley (jazz piano) and Ashley Brown (jazz drums) as well as the distinguished American composer and saxophonist, Anthony Braxton, discussing and conducting his own compositions.

The big band's brief is to play from the basic repertoire (Basie, Ellington and others), contemporary creative music (Wheeler, Gibbs, Collier and others), as well as providing a place for students to hear their own compositions. Conductors have included Collier, Alan Cohen, Michael Garrick, Django Bates and Barry Forgie.

Whilst still remaining voluntary, it is intended that the programme will expand over the years, offering Academy students increasing exposure to this important aspect of twentieth-century music.





# Keyboard

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## Pianoforte

Jean Anderson FRAM  
Narine Arutunian  
John Bigg Hon ARAM  
Fiona Cameron FRAM  
Christopher Elton FRAM  
Philip Fowke ARAM  
Kyla Greenbaum-Crowcroft FRAM  
Jeffery Harris ARAM  
Ruth Harte FRAM  
Jean Harvey FRAM  
Graeme Humphrey ARAM  
Philip Jenkins FRAM  
Alexander Kelly FRAM  
Hamish Milne FRAM  
David Owen Norris MA (Oxon), ARAM FRCO  
Antonietta Notariello ARAM  
Lois Phillips FRAM  
Peter Uppard FRAM  
Frank Wibaut

## Pianoforte Accompaniment

John Blakely BA (Oxon), ARAM  
Geoffrey Pratley B Mus (Dunelm), FRAM  
John Streets FRAM  
Roger Vignoles BA, Mus B (Cantab), Hon RAM

## Organ

Christopher Bowers-Broadbent FRAM  
Alan Harverson FRAM  
Peter Hurford OBE, MA, Mus B (Cantab), Hon D Mus (Ohio),  
Hon RAM, FRCO, FRSCM  
Geraint Jones FRAM  
David Sanger FRAM, FRCO  
John Scott BA, Mus B (Cantab), FRCO

## Harpsichord

Virginia Black ARAM  
Geraint Jones FRAM

## Honorary Consultant on Harpsichords

Malcolm Russell Hon FTCL

The Keyboard Faculty provides comprehensive training in this fundamentally important area of musical activity. For pianists the programme of work includes solo playing, master-classes, ensemble and accompaniment work; the needs of organists and harpsichordists are similarly met by a range of supporting classes and activities which complement individual studies.

## Piano

Lessons, classes and lectures are arranged as follows:

- a) Piano technique and musical development
- b) Repertoire classes and seminars (including programme-building, analysis, discussion and performance)
- c) Accompaniment
- d) Répétiteur training (see Opera, page 21)
- e) *Lieder* and *Mélodie* classes
- f) Chamber music
- g) Concert work
- h) Platform presentation.

There are many opportunities for students to participate in Academy concerts and recitals, and more advanced students are also encouraged to seek suitable outside engagements (for which the Academy provides numerous valuable contacts). Master-classes are given periodically by distinguished artists. A wide range of prizes is awarded annually, many by competition.

## Organ

The requirements of Organ students are met by a range of lessons and classes which comprise:

- a) Organ technique and musical development
- b) Teaching techniques
- c) Improvisation
- d) Continuo playing
- e) Repertoire classes
- f) Preparation for diploma (such as FRCO)
- g) Choral conducting classes.

The Academy possesses organs by Peter Collins, Walker, Willis, and Hill, Norman & Beard. Valuable links have also been developed with a number of London churches; regular recitals are given by Academy students using the finest instruments available. Periodic visits are arranged to organ-builders as well as to organs of special interest. It should also be emphasised that many organ students are actively involved as piano accompanists not only to choirs but also to individual vocal and instrumental Academy students.

## Harpsichord

Harpsichord students follow a course of study which covers the full range of harpsichord and associated repertoire from the early sixteenth to the mid-eighteenth centuries – particularly the English, French and German schools and the later 'virtuoso' compositions by Scarlatti and Soler – with special reference to matters of style and ornamentation. Students have opportunities to take part in Baroque chamber groups both as continuo players and as soloists, and can share in the expanding facilities and opportunities of the Early Music



# Chamber Music

programme (see page 22). Tuition and performances are given on copies of eighteenth-century harpsichords. There are classes in reading from figured bass and in more advanced continuo realisation, and there are lectures on the care, maintenance and tuning of harpsichords. Special practice facilities are also available.

## Piano Accompaniment

Individual tuition is given to students taking Piano Accompaniment. All Principal-study pianists must attend classes in accompaniment during their first year. In addition, the following classes are available.

- a) French, German and Italian languages
- b) *Lieder* and *Mélopodie*
- c) Instrumental and vocal repertoire
- d) Figured bass and continuo
- e) Harpsichord
- f) Répétiteur training (with Covent Garden and English National Opera staff)

Further practical experience may be gained by playing for one of the four choirs or the Opera Class (the latter entitles free entrance to dress rehearsals at the Royal Opera House, the Coliseum and Glyndebourne). Attendance at singers' and instrumentalists' lessons is also of invaluable benefit as students are encouraged to form duos and other chamber ensembles as soon as possible. Many valuable prizes are open for competition, and students are expected to take part in outside recitals. The Recital Diploma, awarded to particularly distinguished accompanists in their final year.

## The Amadeus Quartet

Norbert Brainin OBE, Hon D Mus (Lond), D Univ (York), Hon RAM

Siegmund Nissel OBE, Hon D Mus (Lond), D Univ (York), Hon RAM

Peter Schidlöf OBE, Hon D Mus (Lond), D Univ (York), Hon RAM

Martin Lovett OBE, Hon D Mus (Lond), D Univ (York), Hon RAM

Harold Nash FRAM

David Willison ARAM

The members of the Amadeus Quartet were appointed as regular chamber music coaches with effect from September 1986. This affords students a unique opportunity to work with this celebrated ensemble, which takes over from Sidney Griller, who retired from the Academy in July 1986, having achieved a unique record in the formulation and training of string quartets.

Skill in ensemble playing and the opportunity to obtain an extensive awareness of repertoire are given substantial encouragement and resources. Many of the best known ensembles at present in the forefront of the musical world were formed while its members were students at the RAM. Additionally, there are other notable ensembles whose membership may have undergone changes but which still reflect the excellence of the training and facilities at the RAM.

As well as having long-established prizes for string quartet playing, the RAM is fortunate in having recently received endowments and sponsorship to encourage excellence and enterprise in the widest possible range of ensembles. Students are encouraged to familiarise themselves not only with the established repertoire of music by the acknowledged masters but to explore widely and grasp the opportunity to rehearse and perform new works.

The Academy now benefits from the support of Williams Lea & Co (Business Printers), who sponsor an important annual competition open to mixed chamber ensembles.





# Singing

## International Chair of Vocal Studies

Robert Tear CBE, MA (Cantab), FRSA, Hon RAM, FRCM

Kenneth Bowen MA, Mus B (Cantab), BA (Wales), Hon RAM

John Camburn ARAM

Patricia Clark FRAM

Joan Clarke

Jean Austin Dobson ARAM

Derek Hammond-Stroud Hon RAM, Hon FTCL

David Johnston Hon RCM

Christopher Keyte Hon RAM

Joy Mammen Hon RAM

Geoffrey Mitchell Hon ARAM

Kenneth Park ARAM

Marjorie Thomas Hon RAM, FRMCM

Constance Shacklock OBE, FRAM (*Consultant*)

Mark Wildman ARAM

Ilse Wolf Hon RAM, Hon FTCL

Rae Woodland Hon RAM

## Languages

Dr. Lella Alberg Hon ARAM, Hon RCM (*Italian*)

Pamela Stirling Hon ARAM (*French*)

Fred Wagner Ph D (Cantab.), D Phil (Munich), Hon ARAM (*German*)

## Opera Department

Norman Ayrton (*Director*)

Steuart Bedford BA (Oxon), FRAM, FRCO

Nicholas Cleobury MA (Oxon), Hon RAM, FRCO

Mary Nash FRAM

John Streets FRAM

Anna Sweeny Hon ARAM (*Movement*)

## Coaching

David Owen Norris MA (Oxon), ARAM, FRCO

Valda Plucknett ARAM

Geoffrey Pratley B Mus (Dunelm), FRAM

Rex Stephens FRAM (*Consultant*)

John Streets FRAM

Clara Taylor ARAM (*also Platform Department*)

## Choirs

The Principal

The Warden

Peter Lea-Cox B Mus (Lond), FRAM, FRCO

Geoffrey Mitchell Hon ARAM

## Singing

The aim is to prepare singing students for entry into all branches of the singing profession: opera; oratorio, recital work, broadcasting and television; ensemble work (eg in gramophone recording and church music); and specialist private teaching.

Individual lessons and/or classes and lectures are available as follows:

- a) Vocal technique and development
- b) Language tuition in Italian, German and French.
- c) German *Lieder*
- d) French *Mélodie*
- e) Vocal repertoire
- f) Operatic repertoire
- g) Individual coaching in vocal repertoire
- h) Movement and mime
- i) Platform presentation

The Academy provides ample opportunities for students to take part in regular internal concerts, including experience in singing with Academy orchestras, and also encourages students to accept suitable outside engagements. Master-classes are given periodically by distinguished artists.

Numerous competitive prizes are awarded annually. These are judged by distinguished artists from outside the Academy.

## Choirs

Choral singing is a requirement of all students who are not in orchestras: orchestral players are also encouraged, though not required, to sing. There are four choirs, all of which rehearse weekly; the Academy Choir, the Opera Chorus, the Ladies' Choir and the Chamber Choir. The Academy Choir performs the large-scale repertory of all periods with full orchestra. The Opera Chorus is specially recruited and varies in size to suit the demands of the opera being currently performed. The Ladies' Choir (24 singers) performs repertory from the seventeenth to the twentieth centuries, often in collaboration with a small orchestra or instrumental ensemble. The Chamber Choir (24 singers) performs a *cappella* music from all periods. From time to time additional groups are convened for specific projects. Each choir has its own regular staff conductor, but distinguished outside conductors are invited periodically to conduct concerts and rehearsals. Each choir performs in public at least once a term, as often as possible outside the Academy.

All undergraduate Principal-study singing students join the Academy Choir, which is augmented by all first-year students not allocated to an orchestra. Second-year GRSM students also attend. All singing students, other than those in the first year, audition for the Cantata and Chamber Choirs, in consultation with the student's professor.



# Opera

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Singing students who have a particular talent for stage-work and are keen to be involved in opera, are auditioned with a view to joining the Opera Class on the recommendation of singing professors and coaches.

The Academy attracts a great deal of attention for its operatic activities, and has been described in *Opera Magazine* as 'one of Britain's liveliest and most innovative operatic institutions'. The facilities include the Sir Jack Lyons Theatre, which is regarded as one of the best small theatres in London.

The work covered in weekly sessions leads to productions (usually one per term), and 'workshops'. There are regular classes in movement, dance and acting, as well as guidance in the use of make-up and in the wearing of wigs and costumes. Language classes are available and these concentrate on syntax, pronunciation and style.

Advanced students receive more individual attention, work with distinguished coaches from the Royal Opera House, and are helped with the preparation of arias for auditions.

Close contact is maintained with all the opera companies and tickets for dress rehearsals are made available at Covent Garden, the London Coliseum and

*A scene from Janáček's 'The Cunning Little Vixen'*

Glyndebourne. A special link is being developed with the English National Opera, whereby students take workshop performances of opera into schools.

Training is provided for répétiteurs. David Syrus (Head of Music Staff at Covent Garden) holds weekly tutorials; there are similar fortnightly sessions at the Coliseum with Peter Robinson, and students play for rehearsals. The Department has its own orchestra (Principal Conductor: Nicholas Cleobury), and there are opportunities for student conductors to become involved in opera.

It is the aim of the Department to perform as much of the standard repertoire as possible, while also exploring the whole range of music-theatre. Recent productions have included Kurt Weill's *Street Scene*, Tchaikovsky's *Eugene Onegin*, Monteverdi's *L'Incoronazione di Poppea*, Offenbach's *Orpheus in the Underworld*, Tippett's *The Knot Garden*, Rameau's *Les Boréades* and Janáček's *The Cunning Little Vixen*.



# Early Music

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## The Principal

Peter Lea-Cox B Mus (Lond), FRAM, FRCO (*Co-ordinator*)

Trevor Pinnock Hon RAM (*Director*)

Simon Standage MA (Cantab)

Paul Steinitz OBE, D Mus (Lond), FRAM, FRCO (*Consultant*)

## Lute

Robert Spencer Hon ARAM

## Baroque Violin

Simon Standage MA (Cantab)

## Baroque Cello

Jennifer Ward Clarke

## Viola da gamba and Violone

Dennis Nesbitt Hon RAM (*Consultant*)

## Baroque Flute

Lisa Beznosiuk Hon RCM

## Baroque Oboe

Anthony Robson ARAM

## Baroque Bassoon

Felix Warnock

## Eighteenth-century Horn

Michael Thompson ARAM

## Eighteenth-century Trumpet; Cornett

David Staff

## Harpsichord

Virginia Black ARAM

Geraint Jones FRAM

Iain Ledingham MA (Cantab), ARAM, FRCO

## Ensemble work

Paul Esswood

The term Early Music is used (for want of a better one) to embrace all pre-classical studies. At present the emphasis is on Baroque music (1600-1750), although Renaissance music and occasionally Mediaeval music is included.

The focus of early-music performance is the small Chamber Orchestra which rehearses regularly, as often as possible under the direction of Trevor Pinnock and Simon Standage. The orchestra explores the Baroque repertory, applying the stylistic and technical principles of performance germane to the period, and performs at least one concert a term, sometimes with a chorus. At present the orchestra plays on modern instruments, but the intention is to transfer to Baroque instruments as soon as enough instruments and players are available. Some 'authentic' instruments are indeed already in regular use, in solo and chamber ensembles, with regular lessons and coaching from acknowledged specialists. Advanced students may take most early-music instruments at Principal-study level (see page 6).

Knowledge and understanding of the styles and techniques of early music are extended by the Academy's teaching of history and analysis, which may be studied either as a requirement or an option by any student. The Academy regards the study of early music as an integral part of its life, not only to deepen everyone's understanding and appreciation of musical history but to enliven performances of later music (which cannot properly be separated from its historical context) and to provide students with another and increasingly important means of earning a living.

An important component in this provision is the Croft Original Competition, a valuable prize offered for excellence in the performance of music written before 1750.





# Supporting Studies

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## Music Techniques, Aural Training History and Analysis

Timothy Baxter B Mus (Lond), FRAM  
George Biddlecombe MA (Oxon), ARAM  
Timothy Bowers B Mus (Lond), ARAM  
Christopher Brown MA (Cantab), ARAM  
Gavin Brown MA, B Mus (Oxon), Hon RAM, FRCO  
(Co-ordinator of Aural Training)  
Melanie Daiken M Mus (Lond), ARAM  
Catherine Ennis BA (Oxon)  
John Hall ARAM  
Simon Harris MA, B Mus (Oxon), Ph D (Lond), Hon RAM  
Malcolm Hill DrFil (Uppsala), B Mus (Dunelm), M Mus, RCM, ARAM, FRCO  
James Iliff B Mus (Lond), FRAM  
Robert Langston MA (Cantab), ARAM, FRCO  
Peter Lea-Cox B Mus (Lond), FRAM, FRCO  
David Owen Norris MA (Oxon), ARAM, FRCO  
Stephen Rhys B Mus (Lond), FRAM  
David Robinson B Mus (Lond), FRAM, FRCO, Hon RCM  
(Performers' Course Tutor)  
Patrick Russill MA (Oxon)  
Roger Steptoe BA (Reading), ARAM  
Roy Teed FRAM  
Sarah Thomas B Mus (Lond), ARAM  
Peter Uppard ARAM  
Arthur Wills D Mus (Dunelm), Hon RAM, FRCO, FRSCM  
(B Mus Course Tutor)

The term 'Supporting Studies' embraces such areas as music techniques, harmony, aural, history and analysis and, as befits a performing institution, these are focused round the needs of the developing performer. While the curriculum followed varies according to the student's course of study and individual level of attainment, the aim is to treat these studies as a fundamental and necessary part of musical comprehension – stylistic, analytical and aural. Such understanding is a necessary prerequisite for fully effective performance, not an abstract intellectual exercise.

Much of the work, especially for Performers' Course students, is centred round the repertoire of their Principal study, and after satisfactory basic grounding has been shown the Course is related as flexibly as possible to the strengths, interests and professional musical aspirations of each student.

## Music Techniques

The study of 'music techniques' embraces rudiments, harmony, counterpoint, fugue, orchestration and other technical aspects of music. All undergraduate students are required to take this subject. Students are encouraged to emulate examples drawn from the literature of music ('real' music as against devised exercises) and to be able to discuss such examples and to display understanding of the underlying principles involved, rather than simply conforming to precepts and applying rules of procedure.

Harmony at the keyboard is strongly encouraged. Besides regular instruction, this practical approach to the study of music techniques is taught through classes for organ improvisation, jazz and continuo playing.

## Aural Training

Aural training forms an essential part of the Academy's training, the aim being to develop the critical listening

faculty so necessary in a performer. This includes perception of period, style and structural procedures, and an ability to detect inaccuracies in performance. At the Entrance Examinations candidates' aural ability is assessed and new students are allocated to appropriate classes.

Both written and viva-voce work is undertaken, the latter including sight-singing, to which great importance is attached. The level of work varies from basic training to complex twentieth-century scores, and the development of heightened awareness of intonation.

## History and Analysis

The study of history and analysis is provided for all students. The subject is approached through performance, lectures, seminars, projects and essays. General historical outlines and concepts are taught, as well as more detailed studies, including classes in the Principal-study repertoire. As in the study of music techniques, the emphasis is on history as an essential adjunct to performance, particularly in developing awareness of the relevance of historical knowledge to stylistic performance and to understanding how instruments themselves have changed and affected musical composition and interpretation. Both 'Early' and twentieth-century music are emphasised.

Importance is attached to written work as an aid not only to historical understanding but also to fluency and clarity of expression.

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## Alexander Technique

Lois Phillips FRAM (Organiser)  
John Hunter  
Ilana Machover  
Judith Magidov  
Dorothea Magonet  
Katia Obadia-Drake  
Christine Stewart

(Members of The Society of Teachers  
of the Alexander Technique)

Misha Magidov (Honorary Consultant)  
Principal, North London Teachers' Training Course  
in Alexander Technique

The Alexander Technique was established at the start of the century by F M Alexander, who, after many years of research, came to a new understanding of the body in relation to the strains and stresses of the modern world. He evolved a technique by which people could be taught to release unnecessary tensions, to change habits acquired through years of physical misuse, and re-discover the natural ease with which they were born.

It is particularly relevant to the young musician preparing to enter a highly demanding and competitive profession. Musicians can be helped through Alexander Technique towards improved stamina, and the development of a greater sensitivity and awareness, mental and physical poise.

Students can apply for individual lessons, which are given initially twice weekly; subsequently according to progress and need.



# Communication through Music

Margaret Hubicki FRAM, FRSA (Co-ordinator)

The purpose of this Course is to enable students to explore the many ways in which music can be used to benefit sick and disabled people (including the physically, mentally or sensorily impaired). Begun in 1977 as a pioneer scheme, it is designed to widen the horizons of students through:

- a) an awareness of the opportunities which exist in this field
- b) a basic knowledge of different illnesses and handicaps which they may encounter and the musical requirements for each group
- c) learning how to encourage the disabled themselves to develop creatively
- d) careful training in presentation: by encouraging a sensitive awareness to the needs of their audience, students learn how to use music as a means of communication in the widest sense, whether it is on the concert platform, in the classroom or on a hospital ward.

Guest speakers from the various organisations working in this field include:

Sarah Caird ARCM LGSM

*Music Therapist, St Marylebone Healing Centre*

Sybil Beresford-Peirce LRAM LGSM (Music Therapy)

*Director, Nardoff-Robbins Music Therapy Centre*

William G Fawkes

*Director of Music at Mary Hare School for the Deaf*

Daphne Kennard MBE LRAM

*Music Adviser Disabled Living Foundation*

Sylvia Lindsay LRAM ARCM

*Director, Council for Music in Hospitals*

Rachel Verney Dip MT NR

*Music Therapist, St Marylebone Healing Centre*

There is contact with Shape, 'Live Music Now', the British Society of Music Therapy, the National Bureau of Handicapped Students, etc. There are also opportunities to attend concerts at different types of hospitals and to watch work in progress at the Music Therapy Centre. Advice will be available on every aspect of music for the sick and disabled.

## Additional Information

### Awards and Prizes

There are numerous scholarships, exhibitions and prizes available to students.

### Practising Facilities

During the daytime limited practising facilities are available in the Academy, after 9 am. Most rooms at the Academy are available between 6 and 8.45 pm from Monday to Friday, and 2 to 6 pm on Saturday and Sunday during term.

### Refectory

The Academy has a students' canteen which is open during the daytime for hot and cold meals and other refreshments.

### Post-student Opportunities

Former students of the RAM may apply for a number of Fellowships that entitle their holders to a year based at the Academy during which they can develop their careers. The Westmorland Concerts on the South Bank offer platform opportunities to former students of the Academy. These concerts, six of which are given each year at the Purcell Room, are available to former students by audition.

The Academy also participates in an important student exchange scheme, funded by the LSO American Foundation, with the Juillard School, New York.

### Accommodation

The Academy building is non-residential, and students are strongly advised to make their own arrangements as soon as they know that they have been accepted; however some sixty places are available in our own Hall of Residence, Ethel Kennedy Jacobs House, Champion Hill, SE5. The Counsellor will give general advice about accommodation in London and all enquiries, whether for private or hostel accommodation, should be addressed to her at the Academy.

### Welfare

A Counselling service is available to all students. The Counsellor provides professional help with any personal problems which may arise during students' attendance at the Academy, and can also direct them to the relevant source concerning academic problems. On commencing their course students should register with a General Practitioner in the area in which they live. The Academy Physician may only be consulted through the Counsellor.

*Overseas students* are strongly advised to take out a health insurance policy as they may be required to pay for medical treatment.



## Concert Week



The Academy's 'Concert Week' is a development, extension and amalgamation of two schemes initiated several years ago: 'Review Week', a week set aside in the Autumn and Spring Terms, during which concerts and lectures would replace normal lessons and rehearsals; and 'Composer of the Term', a scheme whereby the work of a specific composer would be studied in depth throughout a term, and featured in concerts during the course of it. The Concert Week held in March 1984 was the first to be devoted to the work of a single living composer: in this case the distinguished Polish composer Witold Lutoslawski (b 1913), who not only attended various events at the Academy during the week but also talked about his own musical development and conducted a performance of his *Livre pour orchestre* (1968) with the RAM Symphony Orchestra.

In February 1985 Concert Week took the form of a 'Tippett Festival' (in celebration of his eightieth birthday on 2 January), attended by Sir Michael himself, during the course of which performances were given of *The Knot Garden*, *A Child of Our Time*, *Boyhood's End*, *The Heart's Assurance*, the Concerto for Double String Orchestra, the *Fantasia Concertante* on a theme of Corelli (conducted by the composer), the Triple Concerto, the Concerto for Orchestra, the first Symphony, the four piano sonatas, the four string quartets, and many other works, by Tippett and by other

Krzysztof Penderecki in discussion  
with student composers

composers. The ground for this had been prepared, during the preceding months, by detailed study and rehearsal of Tippett's music, and by lectures and master-classes given by Meirion Bowen, Peter Cropper and the Lindsay Quartet, Paul Crossley and Philip Langridge.

In March 1986 there was a Festival devoted to the music of the eminent Polish composer Krzysztof Penderecki (b 1933). It included performances of twenty-one of his works, including British premières of the second Symphony, *Canticum Canticorum Salomonis*, *Actions*, *Prelude*, Cadenza for viola, the viola Concerto, and the *Prelude*, *Vision* and *Finale* from *Paradise Lost*. Penderecki himself conducted an item in each of the four main evening concerts, as well as participating in other events involving close contact with students and staff.

The aim of these Concert Weeks is, in the Principal's words, 'to break the routine of our term; to lift our eyes off the fingerboard or the keyboard to the musical horizons'. In 1987 it is hoped to devote a Concert Week to the music of Olivier Messiaen.



## Library

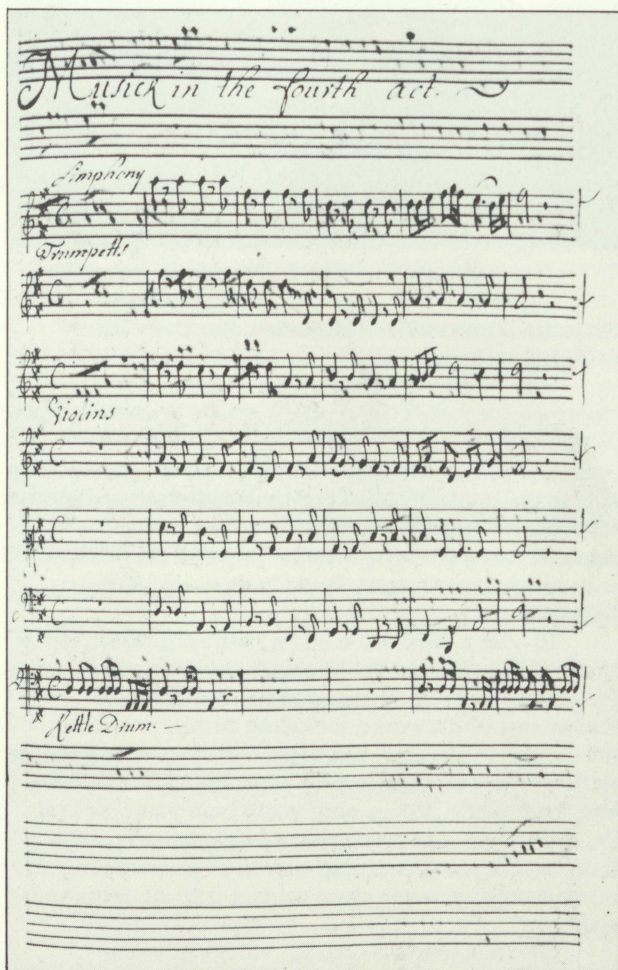
The Library dates from 1823, and contains a very large stock of books and music for all instruments; the emphasis is on performance material for borrowing, with appropriate background material for all courses and general music study.

It includes a reading room for quiet study, a listening room equipped for discs, cassettes and radio, a microfilm reader, an electronic keyboard, and photocopying facilities.

The Orchestral Library has all the resources of Sir Henry Wood's music to call on, as well as the Academy's own substantial collection.

The Academy possesses an important collection of early editions and manuscripts, which may be consulted by appointment.

An inter-library loan scheme operated through the British Library gives access to still further resources.



A page, probably autograph, from the manuscript theatre copy of Purcell's 'The Fairy Queen' in the RAM Library

## Courses for Juniors

The Academy provides training for musically talented children of school age, especially as a preliminary to music studentship. There are two courses.

### The Intermediate Course

A limited number of places is available for young instrumentalists aged between twelve and eighteen years who demonstrate exceptional promise.

Intermediate students attend for a half-day a week in term time and tuition is given by Academy professors in Principal study as well as music techniques and general background. An additional practical study (including composition) may be taken if required. Further details are available from the Warden, who is happy to answer enquiries from prospective applicants and their parents.

### The Junior Academy Course

This course (some 200 strong) runs on Saturdays during term. Studies include individual instrumental lessons, with classes in aural training and other musical subjects. There are choirs, orchestras and chamber music groups.

Entry is by audition: the average age of entrants is eleven, but there are no rigid limits. Some Local Education Authorities award exhibitions to help meet the cost of the course. Places are also available for private fee-paying candidates. Older pupils hoping to enter the musical profession are prepared for entrance examinations and interviews for places at music colleges and universities, with extra work in keyboard and aural skills as required. Application should be made to Mr Gavin Brown, the Director, Junior Academy, from whom further details may be obtained.



# RAM Students' Union RAM Club

The Students' Union at the RAM was founded in 1967. All students are automatically members of the Students' Union and the Students' Club.

The Students' Union Executive Committee consists of seven elected officers, each with a specific post. These are: President, Vice-President, Treasurer, Social Secretary, Publicity Officer, Sports and Societies Officer, and Welfare Officer. The Executive meets once a week and aims to provide social and sporting activities for the students as well as being a channel of communication between the students and the Academy Administration. The Committee represents the students in various meetings with the professors and administrative staff. There are also two representatives from the Students' Union at Governing Body meetings.

Social life at the Academy includes a variety of activities and functions. RAMSU organises discos and jazz nights which are held in the Students' Club, and also holds Grand Balls in the Summer and Christmas terms when evening dress is worn and many members of staff attend. The Union also arranges screenings of one or two films each term for a minimal entrance fee.

Football is the most popular sport in the Academy and the team plays most weekends. Fixtures are arranged against the other London music colleges and occasionally against the London orchestras. There is also a cricket team in the Summer Term, and occasionally tennis matches are arranged against the staff in Regent's Park.

Central to the social life in the Academy is the Students' Club. This is situated in the basement of the Academy, next to the Students' Union Office. The Club

exists to provide a bar and a meeting place for the students. Pool, darts and two video games are available in the clubrooms.

Union news and other general articles on life in the Academy are published approximately once a term in *Rampages*, which is produced by the Union, and further communication between the Executive Committee and the students in general is at Union General Meetings, which are held once or twice each term, as an opportunity for the Committee to report back to the students, and for the students to air their opinions on what the Union is doing and what it should be doing.

The RAMSU Shop sells scarves, T-shirts, sweatshirts, ties and jerseys, bearing the Academy motifs. The telephone number is 01-935 6025.

## RAM Club

The RAM Club was founded in 1889, with the object of promoting social activities among those who are, or have been, connected with the Royal Academy of Music. Meetings – social and musical – are held periodically, and *The RAM Magazine* published three times a year, in March, July and December, is sent to all members. Students are especially welcome. The Club affords them opportunities to meet Professors and other Club members on a social level, as well as listening to music performed by international artists. Further particulars may be obtained from the Hon. Secretary of the Club, at the Academy.

*Tommy Steele rehearsing his own composition with Royal Academy of Music students*





# Distinctions and Diplomas

The distinctions and diplomas granted by the Royal Academy of Music are as follows:

## Honorary Awards

### *Fellow (FRAM)*

Fellows are past students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, or who have rendered distinguished service to it.

### *Honorary Fellow (Hon FRAM)*

Honorary Fellows are friends of the Royal Academy of Music who have rendered professional signal service to the institution and who are not professional musicians.

### *Honorary Member (Hon RAM)*

Honorary Members are distinguished musicians of any country appointed by the Governing Body in virtue of the power expressly conferred upon them by the Charter.

### *Associate (ARAM)*

Associateship is conferred on past students of the Academy who have achieved distinction in the profession.

### *Honorary Associate (Hon ARAM)*

Honorary Associates are friends (musicians or non-musicians) of the Royal Academy of Music who have rendered signal service to the institution and who have not been students of the Academy.

## Awards by Examination

### *Dip RAM*

This is granted to students who have been awarded the Recital Diploma or Orchestral Diploma.

### *GRSM Hons (London)*

The diploma of Graduate of the Royal Schools of Music is granted after examination jointly with the Royal College of Music, and has the status of an honours degree in music.

### *Professional Certificate*

This certificate is awarded to students who follow successfully prescribed subjects of the Performers' Course.

### *Licentiate (LRAM)*

This diploma is granted, after examination, to external as well as internal students, in teaching or performing (see special syllabus for details).

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# Royal Academy of Music

Marylebone Road  
London NW1 5HT  
telephone 01-935 5461



**Royal Academy of Music**  
Marylebone Road, London NW1 5HT  
Telephone 01-935 5461

